

# THE GATEWAY

Volume LXXXIX Number 12

Tuesday, 19 October, 1999

<http://www.su.ualberta.ca/gateway/>



## Today

**2** The University hosted an arts symposium this weekend with distinguished guests. The future of the arts community was the topic of discussion.

**3** Students at the University of British Columbia voted not to take a softer stance on marijuana.

**5** News Editor Christie Tucker reveals the truth about the Gateway. We're the snotty younger sibling of the real newspapers.

**6** Ian Mulder ponders the relationship between cultural depravity and advertizing banality.

**9** Local punkers Smak! get ready to release their new CD, *Pull* this Saturday at the Rev.

**10** Get free tickets to the Alliance Atlantis screening of *Bats* in the Myer Horowitz Theatre. The perfect pre-Halloween date.

**11** The hockey-playing Bears split their season opener with a win and a loss against the Lethbridge Pronghorns. Keith Justik reviews the action.

**15** Chuckles await. Check the last page of this issue. A Gateway cartoonist give this paper a piece of his mind.

## Quote for the day:

Eagles may soar in the clouds, but weasels never get sucked into jet engines.

— Jason Hutchison

## This day in The Gateway's history:

The Students' Council passed a motion to limit further discussion on international issues. The council would now require at least a two-thirds majority to discuss any motion which would be considered international in nature. International issues were highlighted in the previous two council meetings, as council members voted down two motions involving human rights violations in the world scene. A motion to reinstate "Happy Hour" at Dewey's and RATT was unanimous.

1986

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Please recycle this newspaper.

## Games budget on slow track

Ryan Smith  
News Editor

The 2001 World Track and Field Games committee has postponed deciding how much cash, if any, they will designate for construction of a Track and Field stadium to be built on the University farm west of the School for the Deaf.

U of A Physical Education Operations Director John Barry said part of the budget delay is due to the University and the Games committee being "millions of dollars apart in terms of what we want and what they're offering."

"The stumbling block," Barry added, "is the use of artificial turf. Some Track and Field people see it as a detriment and we see it as a necessity for the stadium to become a viable legacy for the community."

The budget delay has raised the concerns of residents near the proposed construction site.

Chairperson of the University Farm Neighbors' Alliance, Kathie Brett, said, "We were told the budget would be decided in September and plans finalized in January, but now we've heard it won't be decided until December 2, and we're worried because the time we have to provide input into the project is becoming compacted."

Barry said, "we'd like to get moving on the community consultation process, but there's no use bringing everybody to the table until we have a set budget."

A spokesperson from the Track and Field Games committee could not be reached at press time.



In or out? The Bears were in the zone last weekend, contributing to the CIAU's victory over the NCAA.

Sarah Haddow / THE GATEWAY

## Canada emerges victorious in North American volleyball challenge

Daorcey Le Bray  
Sports Staff

As the weekend volleyball showdown between Canada's CIAU and the United States' NCAA began, it was hard to predict the result of the Molson Canadian Can-Am Challenge at the U of A.

Here was a mixing of the best teams from North America and a chance for one country, along with one team, to go home with the big crystal trophy.

Fired up by a desire to win the title for Canada from last year's US turnover, the Golden Bears met

Penn State in the Varsity Gym to open the tournament on Thursday. After a grinding match, the Bears proved there was Canadian potential with a three-to-two set win.

Friday seemed to be dominated by the Americans with five matches won, leaving the Canadians with only two to pick up. But the number of wins was deceiving because real points were accumulated through sets won, and with every one of the matches being so close (always 3-2), the CIAU was not far behind.

The Bears' single match that day pitted them against the Loyola Marymount Lions. But it ended as a Canadian loss on the board.

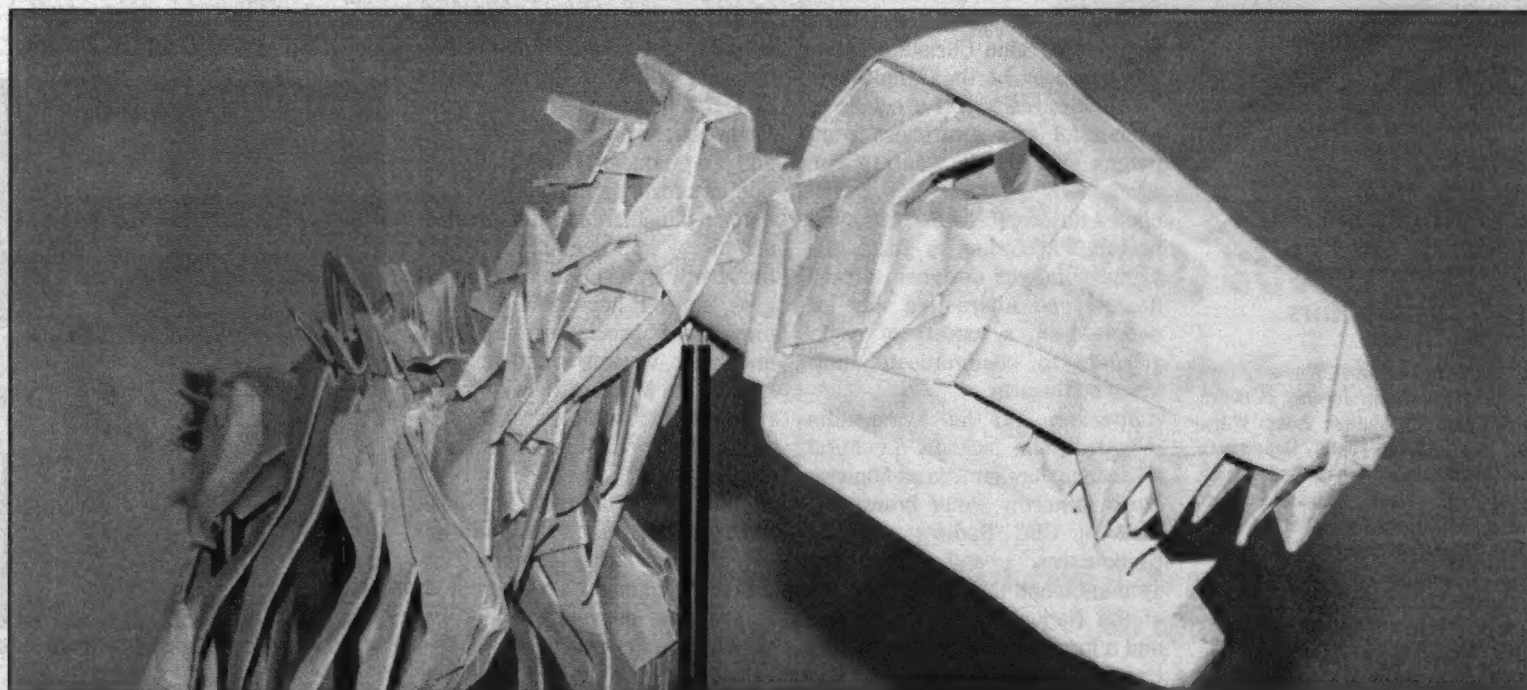
Saturday saw the great upset. CIAU took five matches this time, allowing the NCAA to taste what they had dished out the day before.

The most notable matches would involve the Calgary Dinos applying five to zilch whompings to both Loyola and Penn State.

The U of A received their own whomping that afternoon from the Pepperdine Waves, who, despite the chilled weather, let the Bears know what zero really felt like.

Later that evening the Bears redeemed themselves with a powerful four-to-one assault upon the unhappy UCLA Bruins.

PLEASE SEE "VOLLEYBALL" ON PAGE 11



This origami dinosaur was created by renowned Japanese artist Fumiaki Kawahata, and is currently on display at the Edmonton Art Gallery. His visit to Edmonton with fellow origamist Tomoko Fuse was sponsored by the University's Centre for Teaching Japanese Language and Culture.

Heather Cadie / THE GATEWAY



# THE GATEWAY

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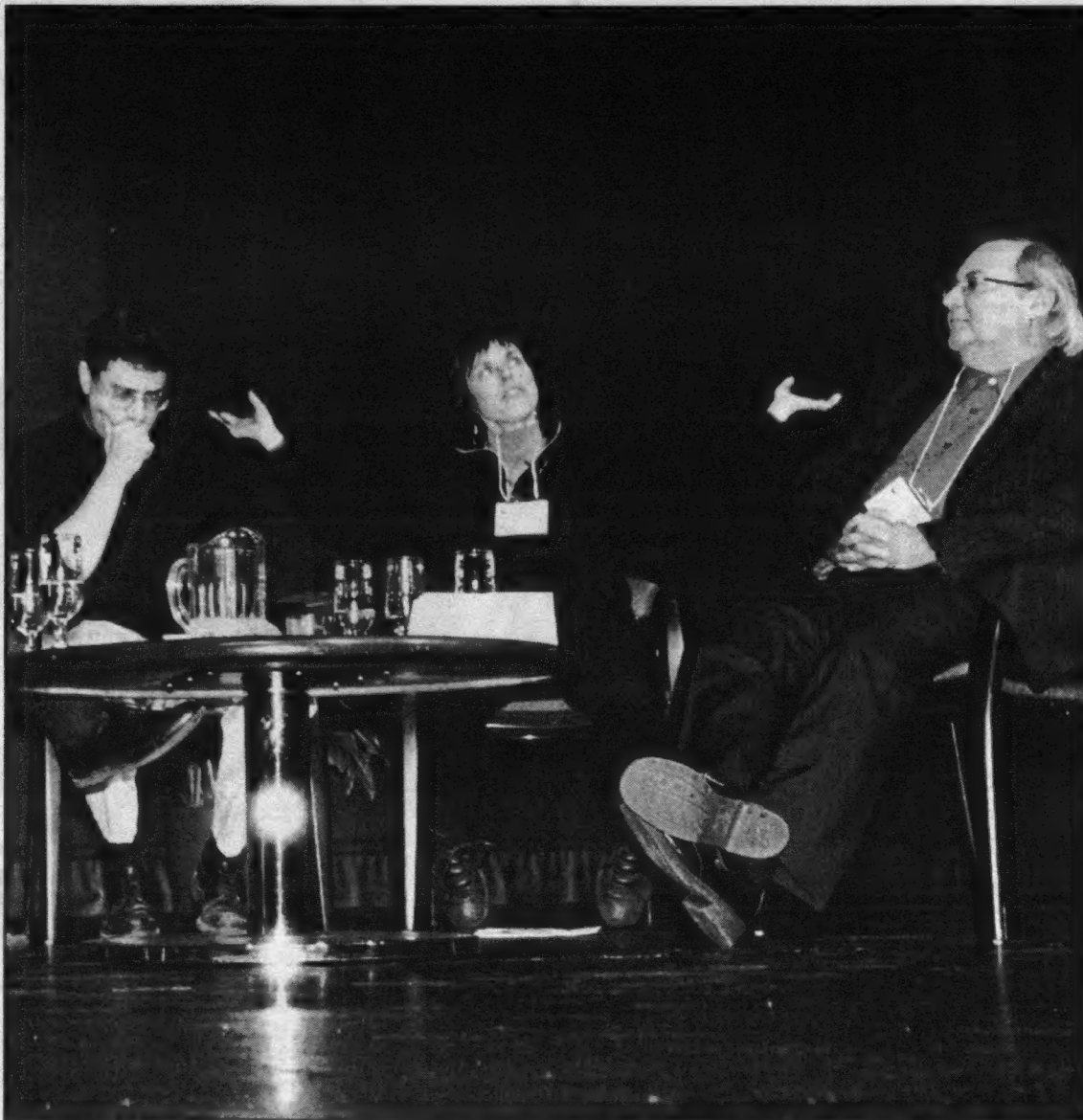
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Opinions expressed in the pages of The Gateway are expressly those of the author and do not necessarily reflect those of The Gateway.

The Gateway is created using Apple Macintosh Computers, a Hewlett-Packard ScanJet 3c flatbed scanner, and a Polaroid SprintScan 35 Plus optical film scanner. Adobe InDesign and QuarkXPress are used for layout. Adobe Illustrator is used for vector images. Adobe Photoshop is used for raster images. The Gateway has a hot new HP LaserJet 5000N, which is used to produce paste-up images of the pages. The Gateway's games of choice are Dave Dobson's marvelous Snood, and Maxis' SimCity 2000.

## Contributors

Rotating Dog, Christine Wudark, Yang Wu, Steve Lillebuen, Jeremy Derksen, Sarah Chan, Ian Mulder, Adam Wiley, Geoff Moysa, Keith Justik, Daorcey Le Bray, Christopher Lane, Paul Bajcar, Bryce Pugh, Dave Alexander, Tim Cowley, MN Brown, Tony Estevez, Rod Szarka, Meredith Porter, Tim Bulger, Colwyn Llewellyn-Thomas, Geraldine Ching, CL Couldwell, Dominic Manka, Heather Eadie, Elise Rasmussen, Andru McCracken, Alison Cryslar, Adam Rankin, Jason McCrank



It was this big: local artists and intellectuals discuss their crafts, their existential dreams, and the metaphysical.

Tim Bulger / THE GATEWAY

## United Way surpasses one goal—reaching for second

Christine Wudark  
NEWS STAFF

The United Way has already surpassed one of its goals of the year and is nearing the second, according to Lorna Hallam, the U of A loan representative for the United Way.

This year's United Way campaign kicked off on October 2, hoping to raise \$240 000 by the closing date of November 12.

According to Hallam, the United Way campus chapter has already surpassed one of its goals. They have had 164 people donate more than \$600.

The United Way is a "fundraising agency that raises and invests dollars in programs in the community," said Hallam.

For every dollar raised, eighty-seven cents is invested in community services. They maintain fundraising costs of less than nine per cent, and administration costs of less than five per cent, said Hallam.

With a second request for pledges being sent out on October 30, Hallam foresees reaching their goal.

## Symposium gives arts community a chance to meet

Yang Wu  
NEWS STAFF

People like to talk, and I think this is particularly true in the artist community.

— C Val Smyth, Associate Director (Fine and Applied Arts), Faculty of Extension

What is and has been an arts community? How does it thrive and how does it survive? These were the questions asked by Global Culture and Arts Communities Symposium.

From October 13 to 17, the Timms Centre became a center of philosophizing and sharing of ideas as the U of A hosted the event, a series of presentations and discussions by intellectuals from Canada and the world.

Funded by many organizations, including the Canadian Federal government and the Edmonton Arts Council, the symposium discussed the relationship between arts, culture, technology and community in the world and the future of art in a world of globalization.

"One of our mandates is arts awareness," said Christina Tesor, the producer of the symposium. "We had already run a couple of successful arts awareness campaigns. We didn't want to run another campaign, so we developed it further, [creating] this symposium." According to Tesor, the symposium was designed to be a flexible and interactive way for people from a variety of backgrounds to communicate their ideas on the arts.

Speakers at the symposium included Colin Jackson, a cultural advisor to Foreign Affairs Minister Lloyd Axworthy, Peter Brown, the host of CBC Radio's program Radioactive, and Veronica Tennant, once the prima ballerina of the National Ballet of Canada and a former honorary chair of the United Nations Children's Fund

(UNICEF).

"I think we've ... brought an interesting group of people, and there's definitely an energy that's here," commented Tesor on the participants of the symposium.

Divided into several two-hour discussions, the symposium addressed many topics relevant to the arts community. These discussions focused both on the characteristics of different arts communities and their futures.

The symposium sessions were broadcast all over the world through the event's website, which allowed audiences to listen to the discussions over the internet.

Through the sessions, the speakers presented a variety of views. Colin Jackson, for example, presented a theory that globalization is bringing about competition between cities to attract artists and funding. Margaret Madirossian, an independent film and TV producer, views globalization as providing many opportunities for Canadian and independent artistic impression. Regula Burkhardt Qureshi, an anthropologist, shared her views on the importance of social meaning in art and music, viewing artistic expression with a Marxist theory that art reflects exploitation and elite groups favor only certain forms of art.

The audience offered many questions and comments on the future of arts and arts communities. Audience comments ranged from whether the internet and multimedia technology has created opportunities for common people to con-

trol the means of creating art and music, the poverty of artists in the third world, and the question of what makes a piece of art and music a classic.

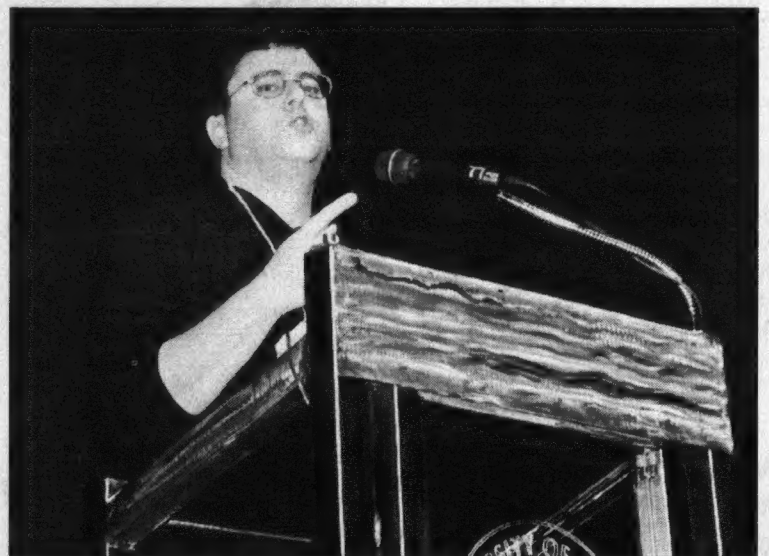
They also expressed their concerns for the future of arts with questions asking whether the modern media is providing a superficial view of the arts, if certain elements of society (for example, religious, economic and political conservatives) are destroying arts communities all over the world and the negative effects of mass marketing—what one audience member termed the "Disneyfication" of art.

Aside from intellectual discussions, the audience expressed their grievances on the lack of appreciation of arts by society. Many of their comments were aimed at Albertan culture for its

disregard for creativity.

The audience also criticized the Klein government for their lack of promotion of the arts. One teacher told horror stories on how hard it is to make her students think independently, while an artist criticized how the Edmonton Arts Council, until recently, refused to give loans to artists.

Overall, the audience seemed pleased with the opportunity to listen to different opinions and express their own thoughts. "People like to talk," said C Val Smyth, the Associate Director of Fine and Applied Arts at the U of A's Faculty of Extension, who attended the conference. "And I think this is particularly true in the artist community. I think this (the symposium) is a good example of what can happen in when they do."



CBC radio man Peter Brown waxes on the topic of art and community.

Tim Bulger / THE GATEWAY



## Graduate enrollment plunges at University of New Brunswick

Gordon Loane  
THE BRUNSWICKIAN

FREDERICTON (CUP) — Unless the picture brightens in the next few weeks, graduate student enrolment at the University of New Brunswick will suffer the largest drop of any university in Atlantic Canada this fall, according to a recent survey by the Association of Atlantic Universities.

As of October 1, UNB graduate student enrollment stood at 575, down 80 students from this time last year.

Graduate student enrolment at Memorial University was also down, with 60 fewer students registered.

Three other universities in Atlantic Canada—Acadia University, Université de Moncton and Mount Allison University—also recorded full-time graduate student registration declines.

The largest full-time graduate student enrollment increase occurred at Dalhousie University, up 40 from last year, to stand at 1949 this year.

Dalhousie recorded the largest increase in part-time graduate student enrolment with a 131 more students than last year. Graduate student enrolment increases were also recorded at seven other Atlantic universities.

There are 4425 full-time graduate students studying at universities in Atlantic Canada this fall, down from 55 students from a year ago.

Part-time graduate student enrolment at UNB is also down 82 students, to stand at 162. The UNB drop is the largest in Atlantic Canada.

There are 2779 part-time graduate students registered at universities in Atlantic Canada this fall, up 156 students compared to a year ago.

## UBC pot vote goes up in smoke

Joni Low  
Nicholas Bradley  
THE OUBSNEY

VANCOUVER (CUP) — Students at the University of British Columbia have voted against taking a softer approach towards drugs.

Earlier this month, UBC students voted on whether they thought their student government should adopt a harm-reduction policy towards drugs, including the legalization of marijuana.

The question was part of a three-

## Expert panel on university research sparks controversy

Anne Tiller  
Laura Tiffany  
THE MUSE

ST JOHN'S (CUP) — A federal government panel on university research is threatening academics across Canada, say critics.

Last May, Ottawa's Expert Panel on the Commercialization of University Research released its final report to a barrage of criticism.

The report offers six recommendations for marketing university research in both the arts and sciences.

James Turk, Executive Director of the Canadian Association of University Teachers (CAUT), says the report could have a negative impact on research that doesn't produce a quick dollar.

"The expert panel will jeopardize the kind of research that is really of value in society," said Turk. "Anything that some corporation doesn't think it can make money out of won't be supported."

Recommendation two, the most controversial, proposes that all university research with "commercial potential" that has received federal funding come under the ownership of a university.

The report panel also recommends that, "In those universities where the ownership of [intellectual property] resides with the researcher, the [intellectual property] must be assigned to the university for possible commercialization."

In return for granting a university the right to market their work, the panel recommends researchers receive such benefits as tenured positions and a cut of potential profits.

"In effect, your intellect is being enslaved by the institution for the purposes of industrial development," said Turk.

The CAUT is asking the federal government to shelve the report. The present panel—which contains no current academic university researchers—consists of six corporate executives, two university administrators and Thomas Brzustowski, president of the

*In effect, your intellect is being enslaved by the institution for the purposes of industrial development.*

—James Turk, Executive Director, Canadian Association of University Teachers

Natural Sciences and Engineering Research Council.

"This panel betrayed a total lack of knowledge of the university and the complications of what their recommendations would cause," said Turk.

But Kevin Keough, vice-president (research) at Memorial University, says the report has a different purpose.

"The overall objective of that whole report is that if university research is funded by the federal granting agencies, [and] is to be commercialized, we should make sure that there is a [monetary] return to Canada," said Keough.

The panel's first recommendation says Ottawa should make sure all researchers receiving federal funding are engaged in work that produces "the greatest possible benefit to Canada."

But does this mean engineering professors can look forward to federal grants, while philosophy teachers can kiss their funding goodbye?

According to Keough, the answer is no. He believes the report does not value one type of research over another.

But it's a view not shared by many people.

"For those in the social sciences and humanities, the problem, of course, is the fact that very little of what is done can be directly tied to commercial value," said Richard Phillips, chair of the Canadian Graduate Council (CGC).

Moreover, the CAUT argues that the report, if implemented, would seriously undermine intellectual exchanges because commercialization often depends upon the researcher having to patent their discovery.

The panel also recommends that innovation, which they define as marketing new ideas, become the fourth mission of universities.

The first three are defined as teaching, research and community service.

The government agency responsible for the report, the Department of Industry Canada, also looks after the granting councils that control the research monies.

The department is presently halfway through a two-month review of the report in a public consultation with approximately 65 organizations including provincial governments, student and faculty lobby groups, academic institutions and the private sector.

Following the public consultations, Brzustowski will prepare a report for Industry Canada.

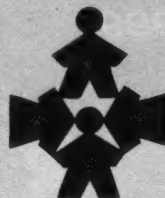
The government agency will then decide whether to proceed to cabinet, said Karen Corkery, senior policy analyst for Industry Canada.

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The Information Registries office is located in 030-A SUB and is open Monday through Friday 8:00am – 5:00pm. There are also Info Desks in HUB, CAB, and SUB. The SUB Info Desk is also a Ticketmaster outlet. Phone: 492-4212 or e-mail: [registries@su.ualberta.ca](mailto:registries@su.ualberta.ca).

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Have you received a loan, but your situation has changed? Added a course? Moved to a more expensive place? Have sudden medical expenses? We can help you fill out an appeal form for your student loan or set up an emergency student loan appointment for you. There is no appointment required for help with appeals or loan forms.

Did you have loans last year? If you have NOT cashed your loan for this year or you are not receiving one you may go into repayment. If you are still a full-time student make sure to maintain your interest-free status and complete a confirmation of enrollment form from the registrar's office and take it to the bank. Most people who completed studies last April will be asked to repay this November. Make sure that the bank and the Students' Finance Board have your CURRENT address. Visit us at 2-700 SUB, e-mail at [sfaic@su.ualberta.ca](mailto:sfaic@su.ualberta.ca) or call us between 8:30 and 4:30 Monday through Friday at 492-3483

**safewalk**

As midterm exams begin to loom Safewalk is here to help you!

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Safewalk is a free service funded by the Students' Union. Safewalk is a student run, volunteer program, with a volunteer base of 230 people. If you are looking for a volunteer opportunity, Safewalk has its next recruitment in January.

So, if you find yourself studying late at night on campus and would like company for your walk home call us at 4-WALK-ME (492-5563).

Good Luck on Exams!!!!!!





# MANAGING

managing@su.ualberta.ca

Tuesday, 19 October, 1999

THE GATEWAY

## EDITORIAL

### We're not prefect

When I read Managing Editor Don Iveson's editorial last week, it made me uncomfortable. Don wrote about the steady infiltration of campus jurisdiction by professional daily newspapers, and defended the student press by complimenting their integrity. I had misgivings about Don's article, not because of the threat it described to university papers—which does scare me—but mostly for the way it described the university press, and by implication, *The Gateway*.

He describes the student press as a "last line of defense" between students and student politicians (read: students with white-collar jobs), and "keeping the University administration honest."

I wish we could do all of those things, but unfortunately, we cannot. The truth is, we're just fumbling along like everyone else, trying to get things right, and occasionally failing. We cannot know everything happening at the University, and the only information we get is what we can glean from (some unwilling) sources, which is not a lot.

We are lied to, ignored, and brushed aside every day. Many people just give us a load of spin, a pat on the head, and send us on our way. There is a media relations

industry, at work both in and outside the University, whose entire job it is to shape facts into what they want people to read in the newspapers. It is our job to ask questions, to delve, to try to break through the wall of resistance put up by the media relations representatives, but we are only beginning to learn how.

*The Gateway* is not the only victim of spin doctoring, by any means, and professional newspapers, even national ones, are prone to inaccuracies. Sometimes we make mistakes, we unintentionally misrepresent people, or don't tell the whole story. It hurts us as much as it hurts our subjects, because it sullies our reputation and alienates us from the newsmakers.

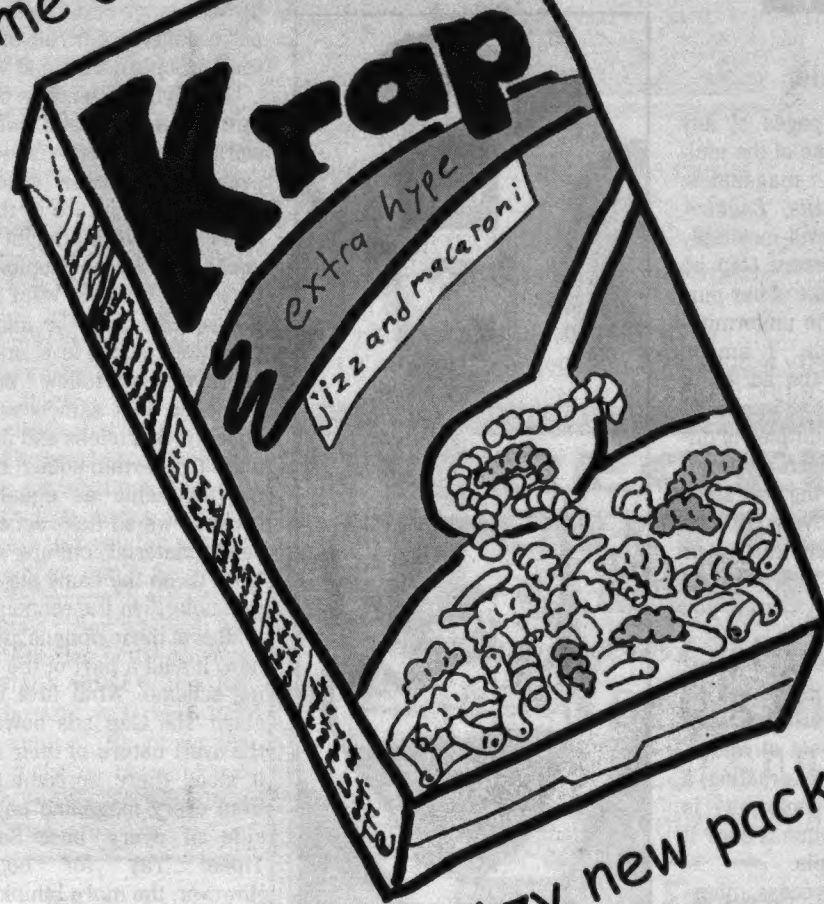
We are working hard to uncover the little bits of truth that are not included on the press release, and we will constantly be trying harder. See *The Gateway* any way you like: as defensive, offensive, or just as a source of entertainment, but don't rely on us to bring you all of the truth all of the time.

But, rest assured that we're giving it the old college try.

Christie Tucker

News Editor

Same old product,



glitzy new packaging!

## LETTERS

### Did I see the same Fight Club as Dave Alexander?

I saw an excellent film last week, eerily similar to the movie *Fight Club* that Dave Alexander reviewed last week: same title, director, and actors, but with a few major differences. Alexander refers to the character played by Edward Norton as "Jack." The character actually remains nameless throughout the film. He also refers to Helena Bonham Carter's character twice as "Mary," when her name, in fact, is Marla. The best blunder by far was naming Meatloaf's character as "Paul." His name in the movie is Bob, quite different from Paul. There are a couple of scenes in the film where Bob's full name is even chanted for a while, dispelling any of these "Paul" rumours that Alexander has been listening to.

Product placement? It is rather difficult to mock Starbucks without actually naming the company, or to poke fun at the Ikea Lifestyle without actually naming Ikea.

Furthermore, Alexander missed the point of the film entirely—although I agree the ending was a typical loser Hollywood sell-out, (up to that point, the film was remarkably true to Chuck Palahniuk's book of the same title). I don't think they resorted to blowing something up just for fun: what they blew up fit in quite nicely with the whole anti-consumerism theme that was running throughout the film.

I also thought it was really cute that Alexander describes Marla by saying how she is dressed. Defining a female by her appearance—how original! He made no mention of the clothing choices of other characters, when, in fact, the clothes that Tyler Durden wore played a vital part in defining the anarchistic sensibilities of the character.

Maybe next time Dave Alexander reviews a film, he should pay closer attention to such insignificant details as character names and underlying themes.

CARRIE SCHMIDT  
ARTS III

### Inevitably, history repeats itself

A celebration of sorts was held in Ottawa over the weekend commemorating Canadian involvement in the Boer War. The big to-do was over the fact that this was our country's first war as a nation, as opposed to the colonial biddings of Britain. However, history points out that Canada was faced then with a question: whether or not to involve ourselves in wars being waged by our allies. There was much resistance to joining the effort, despite British loyalty, on the grounds that it wasn't "our war." Contrary to the revisionist media hype, the Boer war had nothing to do with the rights of Blacks. Instead, it was about money, diamonds, gold, and imperialist grudges.

We can see a parallel today in our country's involvement in Iraq, Somalia, and the Former Yugoslavia. As with a century ago the principles in these conflicts are imperial—our involvement remains the product of power politics on a grand scale. Just as the then-young Canada didn't want to offend the contemporary great powers, this no-more-mature Canada plays the part of the lap dog to greater nations.

I can only hope that, after another century, this country will have found a way to single out the good fights, and save ourselves the historical embarrassment of involving ourselves in cheap imperial bushfires. We should redouble our focus on humanitarian and diplomatic efforts, and avoid ever again choosing guns over bread.

SARAH BARICHELLO  
HISTORY AND CLASSICS III

### Facts all wrong in insult to Spanish Day

Regarding Lorne Priemaza's "So much for lectures" article in last Thursday's *Gateway*, virtually every piece of information that is presented as fact in Priemaza's article is simply not true. The misrepresentations are myriad, ranging from not accurately counting the number of activities we had planned to not getting the timetable right. However, the most serious misrepresentation has to do with his assertion that it was mandatory for students to attend four hours of activities to attain a passing mark, forcing them to ignore other academic responsibilities. This is pure fabrication, and it seems to

me that the slightest notion of professional integrity would dictate that Mr Priemaza (who is not a student in Spanish 100) should have, at the very least, consulted the course syllabus and the Activity Day handout before writing his diatribe.

Activity Days in Spanish 100 are conceived as a way of celebrating Spanish language and culture, and our instructors put a great deal of effort into designing special sessions that help create an enriched and varied language programme. We feel that it is important to emphasize the cultural components of our course so all students, even those that don't continue language study beyond the first year, might acquire a sense of the cultural diversity that exists in the world, and how this is intimately related to language use. One of the reasons why this is so important is precisely to combat the kind of xenophobic comments about "motherland masters" that we saw in Priemaza's article.

While students do earn points for attending different activities in our course, the total number of possible points over six Activity Days is minuscule, representing 2.4 per cent of the total grade. While the most motivated students might earn some extra credit by attending multiple activities, for most students their participation in Activity Days will have little or no effect on their final grade. The strongest motivation and affect of our Activity Days should be to allow students to follow their interests and get involved in things Spanish, not simply to earn a few extra points toward their grade.

It seems to me that Priemaza's article was terribly insulting to those students (and there are

many) who do have a sincere interest in learning and are open to other cultures. I also believe that *The Gateway* owes an apology (and a profound one) to the teachers who made such a strong effort to share their interests, knowledge, and even passions with our students. The article was extremely insulting not only to those who participated in our first Activity Day, but to all teachers who make the effort to bring something special to their classes.

HOWARD GRABOIS  
ASST PROFESSOR, DEPT OF MLCS  
COURSE COORDINATOR, SPAN 100

Letters to the editor should be dropped off at room 0-10 of the Students' Union Building, or emailed to [managing@su.ualberta.ca](mailto:managing@su.ualberta.ca).

The Gateway reserves the right to edit letters for length and clarity, and to refuse publication of letters it deems racist, sexist, libelous, or otherwise hateful in nature.

Letters to the editor should be no longer than 350 words in length, and include the name, student identification number, program, and year of study of the author, to be considered for publication.

### Correction and apology

In the October 14 issue of *The Gateway*, an article written by Lorne Priemaza in the Managing section had many, many factual errors. *The Gateway* apologises for any misrepresentation or confusion that may have occurred as a result.



# The Gap, conformity, and you



Ian Mulder

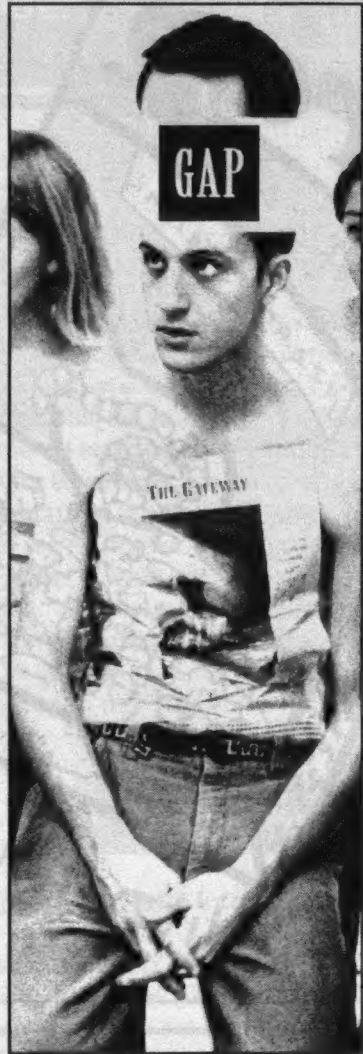
Flip through the pages of any recent copy of any one of the multitude of hipster magazines: *Rolling Stone*, *Details*, *Esquire*, and so on, and you will inevitably come across the current Gap ad campaign. For the sake of our purposes, let's call it the uniformity-conformity campaign. I am of course referring to the series of ads aimed at the 18- to 25-year-old crowd that feature multiples of different multiracial, clean-scrubbed Gap clones all wearing the same thing with the underlying caption: Everybody in Leather, or Everybody in Cords, or Everybody in Vests, or Everybody ... well, you get the picture.

So what's the message here? What is the Man trying to sell us this time? Or rather, what want/need, lifestyle, set of values, or expectations is he creating a lust for? Is it that conformity is good, and looking unique is bad? If only it were that simple.

Advertising is a process inherently larger than the product itself. Advertising is ideology in that it purports a particular myth that they hope you will identify with. Be afraid: the Man doesn't only want your dollars—he wants your soul too, for future consideration.

The Gap is selling uniformity, making it sexy and attractive to belong to the cult. But isn't that what brand loyalty is all about? "Sameness is good," "Everybody in Saffron," does that make dissonance and disagreement bad? We

cannot all belong to the same white, upper-middle class culture that The Gap pushes, but at least we can all dress that way. Isn't that what they are saying? Oh, no, you say, they are very careful to represent a variety of different races in their promotions. So politically



CL Couldwell / THE GATEWAY

correct, and so very '90s, isn't it? Not really. What they are selling is a false sense of diversity, and a multiculturalism "on our terms" type mentality. The issue of race is a complex one, made up not only of skin colour but of social and cul-

tural heritage. This cultural baggage that we all carry with us is carefully airbrushed out of The Gap ads. They sell us a myth of cultural uniformity where all the so-called "ethnic" folk get to wear white, prep school-type clothing. They are not selling images made up of melange of different cultures, but a uniform portrait of one cultural group's norms and values.

Underlying this notion of one culture togetherness—a "we are the world" philosophy—is something even more sinister: a sense that through this culture of the Global (read non-diverse) might arise an equality amongst peoples. "Hey if we all are made to want the same things, consume the same products, then peace, love, and universal rhythm will follow." But it does not follow that sameness leads to equality. Sameness and uniformity leads to a certain equity, but that is not the same as equality. Just because we all have access to the same material culture does not leave us on the same playing field, particularly in the economic game.

Most of these notions are nothing new. It's all a part of the advertising scheme. What first irked me about The Gap ads however was the overt nature of their message: it stood there screaming at you from every magazine page, every side of every bus. Sameness: Yipee! Yay for conformity! However, the more I think about it, the more I realize that the meaning, whatever it might be doesn't matter, because it's lost in very nature of the advertising medium.

The Gap doesn't care about any sort of Global Philosophy beyond selling more pairs of jeans. What's really important is that they get your attention, at any cost.

Advertising goes through phases. A couple of years ago, shock ads were in—Benetton's ads featuring a black horse humping a white horse. Then there appeared what I can only describe as a sort of warped irony—the Calvin Klein ads with their pubescent-age models against the background of cheap basement plywood that provoked accusations of abstract pedophilic porno. Shocking, no?

Now it seems that advertisers are going for a confusion-style ad; they want to make us question our beliefs, to play with our reality, to make us wonder "what the hell is going on?" And in that period of disorientation, they hope that some vague remnant of their product lodges itself like a tumour in our brains, so that next time you find yourself cruising around the concrete bunkers of your friendly neighbourhood shopping centre, you'll remember them—fondly or otherwise.

We live in an age where advertising is everywhere, in our washrooms, textbooks, movies, and computers. Its ubiquitous nature makes it hard to ignore. The modern advertising complex is bigger than Jesus, bigger than the Beatles, yet we are so used to its magnitude that it has become like the air we breathe. As such, advertisers now have to work a lot harder to gain our attention. That means fooling with our heads as much as possible. Advertisers and their clients (The Gap) sell products, and ideologies, and will do anything to grab us. So what are we to do? Pay attention, but don't buy it.

# Silver jumpsuits and robots



Chris Boutet

I gotta tell you, I can't wait. Here we stand on the edge of a new millennium, just months away from an age of silver jumpsuits, moon colonies, and robot servants who make toast for you in the morning while you sleep. It's going to be a fantastic new world, according to the Popular Science magazines of the late fifties and early sixties. But as 1999 winds down to an anti-climactic close, it's beginning to appear that we've got some catching up to do.

Because, as we all know, there is no way that those magazines were wrong. We are the ones who started slacking off the predetermined course of amazing inventions sometime in the '80s. Mostly we failed terribly in the field of robots. Back when I as a kid, the best robot you could get was a crappy little owl from Radio Shack called HootBot. It was poorly made and broke the day after Christmas, but man, could it hoot! It would just sit there and flap its little robot wings, move its little robot head back and forth, hooting like an owl on speedballs. Great work, Mr Scientists.

I think what impeded the forward movement in robotics was

*As 1999 winds down to an anti-climactic close, it's beginning to appear that we've got some catching up to do.*

people's inherent fear of what they can't control. We seem to think that as soon as we give robots a task any more menial than building cars and feeding retarded people in cages, they'll go berserk and take over mankind. Well, yeah, if you program them to kill things. But robots don't want to kill. They want to make toast, really well. Nothing could make a robot happier than when you grab a nice, hot slice of toast from its air-compressed claws, take a big bite and run out the door to do whatever the hell it is you do. Trust me. About the worst thing that could ever happen is if some mad scientist programmed all the robots in the world to really like the music of Kim Mitchell.

Well, I'm not going to sit idly by when there's work to be done. I've already got a helmet with rocket fins and a remote control that could be misconstrued for a laser gun in poor lighting. Then there's my stack of Popular Science magazines, which I read like a really spacey, illustrated version of the Bible. So you just go right ahead and drool lazily in front of the TV in your underwear, drunk off your ass at nine in the morning. Us futurists have to be eating steak that looks like toothpaste and living in collapsible mobile homes by next Wednesday.

# The need to escape the dollar



Christopher Lane

Today, I ask the question: what is hindering the development of our society? After much thought, and varied arguments, I have decided that it must be money: the otherwise worthless thing that has come to dictate how we act, think, and feel. The most disgracing feature it has: it decides all too often what path our futures take. In our overwhelmingly-marketed world it is a sad truth that next to nothing can exist independent of money. Each student or professor who is reading this is only here because he or she was able to afford it—this has effectively put a price on the opportunity to think. We have managed to put a financial rein on the most free ability we are blessed with. Sad? Perhaps. Can it be changed? Doubtful.

Anyone who is a functional member of society today has to acknowledge the omnipotence of currency and understand its dynamics. The example I have given about the cost of being educated will always be a heated debate. The reality is that it will never go away because tuition costs will never be slashed substantially—regardless of which government is holding the key to

the provincial piggybank. On this note, a person cannot be hung on financial rewards, and his or her driving force cannot be solely the acquisition of wealth. What drives someone to better themselves (through education or experience) is personal gratification: recognition, achievement, and to be the best at something. The money will come later, but if you focus your life on making the money, there will be little joy in the personal achievements. Once cash has become the strongest desire, the satisfaction that would otherwise be felt from the smaller (unprofitable) victories in life is thrown out the window.

Of course, while it sounds noble to trade money for personal betterment, the reality is somewhat different. Our entire world order is based not on ideological differences or geographic uniqueness, but on economic disparity. Both domestic and foreign policy of the wealthiest nations is influenced more by economics and trade than anything else. That is not to say that this is a necessarily a negative effect, but it does place a lot of national interest in an international market that is unstable at best.

We will always be preoccupied with money, I'm afraid, but the key is to detach ourselves from relying on it so much that it hinders the realization of other, more important goals. Most of us are here at University to get a degree that is supposed to entitle us to a better life. It will, but only if students understand that a better life encompasses much more than earning potential.

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## There's no morality without Dan Quayle



Paul Bajcer

This is likely the last time that these words will ever appear. All of the signs, and banners and pins will become the property of landfill sites all across America. The former Vice-President announced his withdrawal from the Republican nomination in what is still the early stages of the race for the presidency of 2000. True to form, the liberal media, democrats, and talk-show hosts are elated to have another go at their favourite game—make fun of Quayle. This was to be expected. What is disappointing is that the Republicans are in on it this time. They're so busy playing the popularity game that they are missing the boat. They're too busy either trying to outdo each other or trying to re-invent themselves as the Alan Alda of Republicanism, and part of this tactic involves joining in on the Dan Quayle laugh-in. If they don't stop talking and start listening, they are going to miss the most crucial point in their party's histo-

*Even though they came at him like angry villagers with torches and pitchforks in the movie Frankenstein, he stood his ground alone.*

ry—Dan Quayle is right, and has been for a long time.

In what was to become one of the biggest scandals going, he stood up against popular thinking when he criticized those involved with the television show 'Murphy Brown', for demonstrating the irresponsible attitude that fathers are irrelevant and choosing to raise a child without one was "just another lifestyle choice." Even though they came at him like angry villagers with torches and pitchforks in the movie *Frankenstein*, he stood his ground alone. Though there were many in political circles who were in agreement with the then Vice-President, to stand up alongside in a show of support would mean having to endure the wrath of the public and the media elite, thereby hampering chances for re-election. Shortly thereafter, many began talking about 'family values' in their campaigns, now that it was safe.

This is precisely what Quayle is trying to get his party to realize: that they are dangerously off track. In an effort to continue to get re-elected, the party is veering from its most basic foundations—small government, self-reliance, respon-

sibility, ethics, and family. They are veering too far over to the political left, becoming more capital-D Democratic every day. In his address on September 27, he emphasized that "we are no longer offering Americans a clear choice." He has the foresight to see that everything is becoming centralized, that more and more we are finding Elizabeth Dole where we used to see Patrick Buchanan.

What is also apparent is that he cares more about the survival of his party, and the values he has lived his life by, than being the most popular kid in class. He could have continued on and turned his campaign into the mud-slinging three-ring circus that is the norm. Instead he's making an impassioned plea for what could be the Republican's last chance to make it right. Likely this will fall on deaf ears who either don't get it, or don't care. He knows that the public wants Ross Perot, who will tell them that "America is the greatest country in the world," and Bill Clinton, who will tell them that "he's only human." He knows the rules of the game are changing and nothing is off-limits anymore. He's just not playing.

## Thanksgiving in Hell



Bryce Pugh

*I just don't understand how you can consider yourself metropolitan when the biggest event of the past year was the grand opening of a Wal-Mart.*

by making some ignorant, if not down-right stupid, remark about someone or something they don't understand.

Secondly, the place itself. I just don't understand how you can consider yourself metropolitan when the biggest event of the past year was the grand opening of a Wal-Mart. Also, the amazingly high number of bars in town, and the equally amazing number of people who frequent them on a regular basis. Ok, so maybe I don't go to the bar too much myself, but what about those who go every day? There's something wrong with that, considering the music sucks (so rule out dancing), the prices are high, and the places look like they should be condemned.

Third, the smell. Maybe this one is unique to Ft Crack (pardon the

nickname). You see, there are two oil sands plants just north of the town, and they belch all of their fumes right over the town. I could tell I was close to my parents' place just because I found it hard to breathe! A really warm homecoming, if you ask me.

My last complaint is personal. Since there are two huge oil sands plants there, there's an insatiable need for Engineers. Too many, if you ask me. I'll leave it at that (or else watch my readership plummet).

Obviously, I'm happy to be back in Edmonton, and I'd like to stay here as much as I can (sorry Mom, no weekend visits unless someone dies), and while I've exhausted any angst towards that place, rest assured its only temporary. There's always Christmas Break!

### DAVE ALEXANDER'S TOP TEN

#### Things/people you should never trust

- 10 An engineer wearing Velcro shoes.
- 9 Phone calls that begin with "How are you today sir/ma'am?"
- 8 Star Wars prequels.
- 7 A surgeon who cuts himself shaving.
- 6 Any product that uses the phrase "Looks like real hair!"
- 5 Zombies. Seriously, even if they tell you otherwise, nine times out of ten, they will try to eat your brains. Do not—I repeat, do not—trust the undead!
- 4 Boy Scout campouts at Michael Jackson's Neverland Ranch.
- 3 Any type of birth control from the Dollar Store.
- 2 The intellectual capacity, emotional maturity, or social competency of a *Gateway* writer.
- 1 Universities that claim to have the best interest of students in mind (you've probably already learned this the hard way).

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## EMPLOYMENT OPPORTUNITY

ORIENTATION VOLUNTEER COORDINATOR  
ORIENTATION COMMUNICATIONS COORDINATOR

Orientation is a joint initiative of the Students' Union and the University of Alberta. Next September, Orientation 2000 will assist nearly 5000 new students with their transition to life at the U of A. As a result, the Students' Union requires two co-ordinators to work in the Orientation Department.

Reporting to the Orientation Manager, the Volunteer Co-ordinator is responsible for the overall management of all Orientation 2000 volunteers including, but not limited to: volunteer recruitment, selection, training, and supervision. The Communications Co-ordinator is responsible for the development of Orientation 2000 publications and program content, media relations, and program marketing.

The successful candidates will be: team players with the ability to work independently to complete projects, self starters with strong leadership skills, organized, and energetic. They will work well under pressure and have a flexible schedule. It is essential that they be U of A students who have paid full Students' Union fees. Ideally, the candidates will be familiar with the U of A Students' Union and have a minimum of 1 year experience with a new student orientation program.

The term of office is November 1, 1999 to September 30, 2000. Salary is \$875.00/ month during the school year and \$1019.00/ month during the summer.

Submit resume to: Dale Coffin  
2-900 SUB, University of Alberta, Edmonton, AB T6G 2J7  
492-4086 e-mail: Dale.Coffin@su.ualberta.ca  
Include 3 references along with resume.

Application Deadline: October 27, 1999. Only those selected for an interview will be contacted.



## Good Riddance keep hardcore alive

**Good Riddance**  
with Ensign and Guy Smiley  
The Rev  
13 October

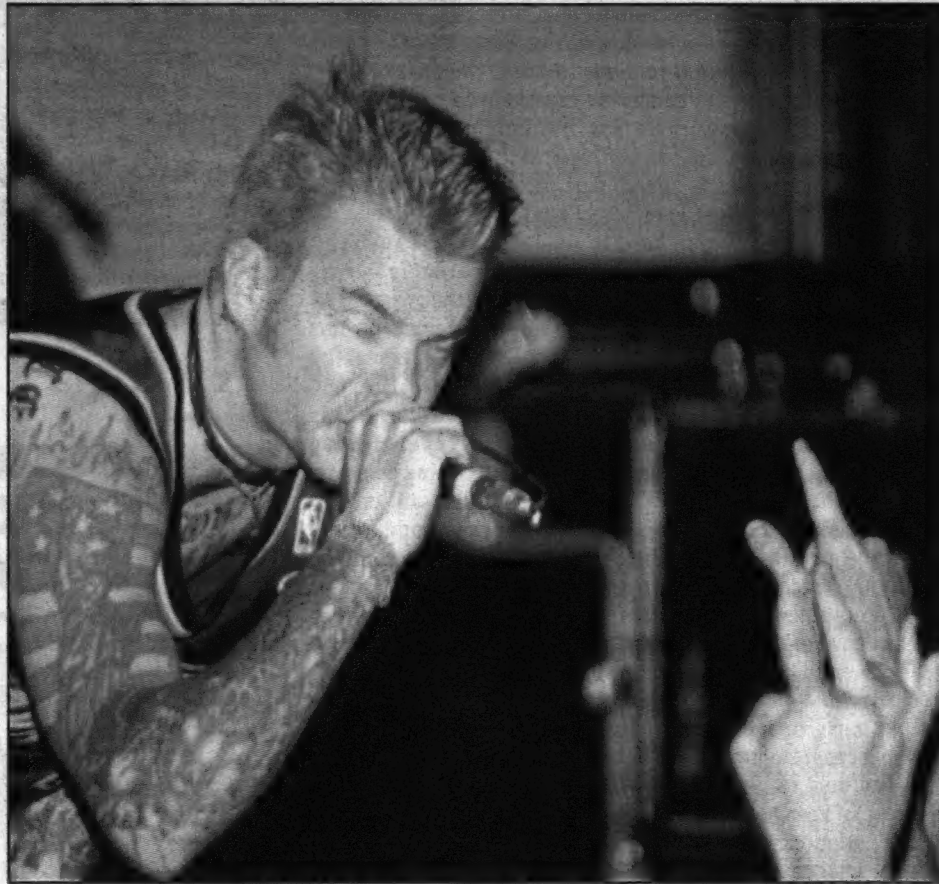
Geoff Moysa

ARTS & ENTERTAINMENT STAFF

Wednesday night's show at the Rev proved that hardcore music is still alive and kicking the crap out of dumb trends like swing revival. Santa Cruz natives Good Riddance made their way back to Edmonton last week for what must have been their sixth or seventh show here in the last few years, and reminded loyal fans in the audience exactly why they come back every time. Even though it was a weeknight, a sizeable crowd of kids was gathered at the downtown venue to watch this hardcore extravaganza.

Winnipeg's Guy Smiley was the first band to take the stage (on time, no less). Coming across much better live than on CD, this four-piece was full of energy, and blasted out a fast and heavy half-hour set of Canadian punk rock that did a great job of getting the crowd into the right mood for the rest of the evening. Concentrating on material from their just-released album *Alkaline* and their 1997 release *Can't Turn Back*, Guy Smiley helped show why Canada is becoming such a kick-ass place for punk music. Definitely check these guys if you get the chance, they seem destined for greater things (if Wednesday night was any indication).

Next up was Ensign from New Jersey. Touring in support of their latest album and first Nitro Records release *Cast The First Stone*, Ensign ripped through a set of raging hardcore at insane speeds. While tightly executed, their songs hardly ever varied in tempo and tended to be completely indistin-



Good Riddance to all, and to all a good night.

Elise Rasmussen / THE GATEWAY

guishable from each other after a point.

What Ensign lacked in musical dynamics, however, they more than made up for in intensity. It was obvious that these guys felt their music on more than just a superficial level, as all three members who weren't tied down by a drum set constantly ran across stage, jumped, and just rocked out. The honor for stealing the whole show, however,

goes to bassist Nate Gluck for his stage antics. With his large frame and huge red goatee, he resembled a crazed Viking running and jumping all over the stage and wielding his bass like a battleaxe.

After a short break, the lights in the Rev dropped, and the crowd inched closer to the stage in anticipation. Suddenly, the theme music from Hawaii 5-0 broke out, and Good

Riddance took the stage amid the cheering of the gathered masses. For those who haven't actually seen this band yet, Good Riddance plays fast, hardcore punk with some pop influences. Under the direction of singer Russ Rankin, their lyrics more often than not take on a strongly political tone, dealing a lot with topics such as war and government corruption. Occasionally, though, softer pop-punk songs about relationships will find their way into their repertoire. Rankin also boasts the interesting talent of finding a new and more vibrantly punk hair color to sport every time he comes to our fine city. This time through it was bright green with some lovely golden patches.

Anyway, Good Riddance didn't waste any time on small talk and launched into a continuous string of the first tracks from all 4 of their full-length albums. "We've been here a lot," said Rankin after this introductory medley had fired up the crowd. "Next time we're coming through with the Moffats" he jested, and the band broke into another round of furious hardcore anthems. Musically, Good Riddance pulled off a flawless set, although the guitar was lost sometimes in the huge sound of Sean Seller's drumming. Typical of most punk acts, this band's songs are typically in the two-minute range, making for an opportunity to cover a lot of material. Coming mostly from their last two releases on Fat Wreck Chords, highlights included songs like *Fertile Fields*, *Letters Home*, *Steps*, *All Fall Down*, and an intense encore of *Winning The Hearts and Minds*.

This show was a lot of fun for both the bands and the fans, and was even over before 10pm, a rare blessing for a school-night event. Good Riddance's repeat performance proved that sometimes you can't get too much of a good thing. Hopefully they were just kidding about the Moffats, though.

## MxPx nearly disappointing

**MxPx**  
with No Motiv & Too Bad Eugene  
Dinwoodie Lounge  
14 October

Adam Wiley

ARTS & ENTERTAINMENT STAFF

In the music world, concerts are usually either good or bad. It's a rare occasion when a show is so middle of the road, that it's impossible to give it a good or bad review. On Thursday night, MxPx managed to put on one of those shows.

I'd have to say that my worries began at the line to get in. I was disappointed that nobody bothered to tell me it was punk rock uniform day. Had I known, I could have been one of the hundreds of kids to go get a punk rock haircut, and a brightly colored jacket, in celebration of this very special day. It was actually kind of funny to see how much effort these kids put into not fitting in. After waiting in line for a few minutes, I decided to go get something to eat. Upon my return, I was enthused to see the lineup had shortened significantly. I made my way into the Dinwoodie Lounge completely oblivious to the mediocrity that was about to take place.

The two opening bands helped to illustrate the yin and yang of this show. Too Bad Eugene was forgettable at best. There was something about them that made me want a drink. Unfortunately, I had forgotten my ID card at home, which meant that I would have to forget about .



MxPx fell a little short of the mark at their Thursday show.

Colwyn Llewellyn-Thomas / THE GATEWAY

The other openers, No Motiv were amazing. Last time they graced our city with their presence, it was opening for Good Riddance and 88 Fingers Louie, in what turned out to be one of the better shows of 1998. This time they were the only thing saving this concert from being the biggest disappointment ever. Well not ever, but close. Anyway, No Motiv

played the kind of punk rock that would have fit in wonderfully one night earlier at the Good Riddance show. It was fast, it was slow, melodic and screaming. It was everything I look for in a band.

To end off the night, MxPx made their return to Edmonton. Last time around, they had the good fortune to be touring with

Bracket and Reset, thus assuring the show would kick ass regardless of their performance. This time, they were the only headliners for a show that was pretty pricey (for a punk show). The pressure was truly on, and regrettably, they didn't deliver. I'm not saying that their performance was bad. It was far from bad, but at the same time, it wasn't what I'd call good. Their music is definitely fun. It's usually upbeat, which is refreshing, but on Thursday night, the energy just wasn't there. The songs seemed to get longer as the show progressed, but that could have been caused by my extreme frustration with the mosh pit. I have no problem with the kids jumping up and down, as opposed to moving around. I accept that the intensity of a pit is proportional to the intensity of the music. However, when this is going on, I do prefer if the jumping up and down is somewhat in time with the music. I also don't appreciate, as the biggest guy in the pit, being used as a spring board for crowd surfers. If anybody had bothered to ask for a boost, I wouldn't have been forced, by principle, to rip anyone from their pseudo flight, so that they could meet the floor, but I'll save the rest of that one for "Mosh Pit etiquette 101." Anyway, there were some good points to the show. The sound managed to be loud, but not annoying, or over-bassed. Also, Dinwoodie is a great venue that could definitely be a good place for the bigger punk rock shows. Finally, I must once again commend the crowd for the massive effort they put into the art of not conforming. I only wish I had enough time and money to be as punk rock as they were.



# Sadies deliver energetic show

**The Sadies**  
with Jen Kraatz  
New City Likwid Lounge  
13 October

Jeremy Derksen  
ARTS & ENTERTAINMENT STAFF

If Jen Kraatz stood sideways by a lamp-post, you might not even notice her. She doesn't cut a very intimidating figure: she's tall and slim, and has a quiet stage presence. However, the minute she breaks into song, her strong vocal talent makes you sit up and take notice. Along with her band, consisting of a flatpickin' guitarist, a slap-jazz bassist and a percussionist, Jen Kraatz was able to draw people's attention from the Oilers game and the pool tables, and put the focus squarely on the music. She swept the crowd into her rhythm, swaying from smooth country twang to a smoky jazz whisper. In one song, the mood might change from mournful ballad to sweet jazz to jumping country swing, while the band provided a rich aural backdrop for her seemingly effortless, beautiful vocals. If I was to make a complaint about her great opening set, it was that it seemed too short. Kraatz and band played for maybe a half hour, possibly owing to the

fact that they didn't start until close to eleven o'clock. This disappointment was curbed by the knowledge that the Sadies would soon take the stage.

Looking like they'd just stepped out of a tent revival, the Sadies stormed the stage, full of fire and brimstone. While their suits were subdued and they looked just like any good country boys going to church on a fine Sunday morning, the loud music blasting out of their speakers was the very sort of thing that puts terror into the hearts of God-fearing Christian parents. Part surf, part rock-n-roll, electrified bluegrass and the black rumblings of Johnny Cash, the Sadies sound pays homage to their influences while also forging ahead into newer, nastier territory. The Good boys, Dallas and Travis, lead a fiery two guitar attack, alternating leads and singing duties, and sharing one black sense of humor that almost seemed telepathic.

Soon the brothers' guitars were smoking as the boys ripped through one surf flavored instrumental to another, with surprising dexterity and speed. Bassist Sean solidly thumped his upright while Mike, the drummer, pounded increasingly frantic rhythms on his drums. From one song to the next, it was impossible to guess what style they'd play, one moment sounding like fellow Ontario rockers Shadowy Men on a Shadowy Planet, and the next covering Cash's "Fulsom



Surf sounds and slick suits, the Sadies played last Wednesday.

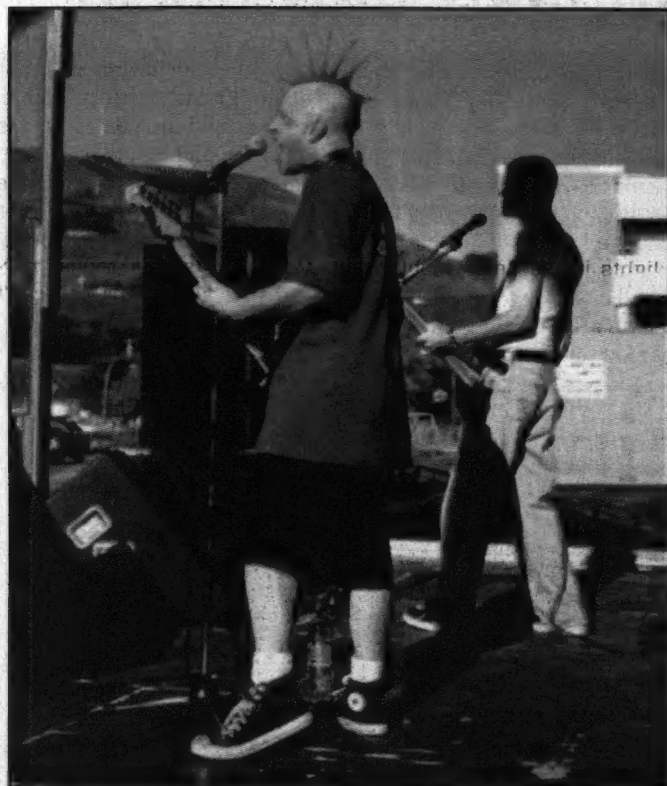
Alison Chrysler / THE GATEWAY

County Prison Blues," or bluegrass traditionals such as "Higher Power." Some of the best material owed thanks to Dick Dale, the king of surf guitar (the man responsible for "Misirlou" from the Pulp Fiction soundtrack) as much as bluegrass legend Jimmy Reed.

With songs like "Pardon Me, I've got Someone to Kill," The Sadies aren't for the faint of heart. Their music is raw and dangerous and, most importantly, really damn

fun, not just for the audience either. You got the sense that the Sadies just love to perform, as they played non-stop for at least two hours. What was most impressive was that their fingers weren't worn to the bone from the way they played their instruments. After two hours with the energetic Sadies, I felt exhausted and elated. I even shelled out \$15 for their new CD before hailing a cab and heading home for a welcome rest.

## Smak! set to kick off new CD



Local Punkers Smak! are ready to rip it up this Friday at the Rev.

**Smak! CD release party**  
with Midpoint  
The Rev  
23 October

Sarah Chan

ARTS & ENTERTAINMENT STAFF

When you sit down in a Second Cup, sipping your french vanilla coffee first thing in the morning with Pachabel's cannon drifting through the air the last thing you expect is to be speaking to three members of local punk rock band, Smak! You also don't expect to talk about things such as communism, Star Wars, wrestling, GAP commercials and Halloween. Drummer Wayne Arthurson suggested that I go as the incredible hulk.

This band, however, is not out to prove themselves to be superheroes. Rather, they're just four ordinary guys, Mark Ballash (vocals guitar), Stacey Knull (bass), Brent Hall (guitar) and Arthurson, playing their music for utmost fun and are open to

speaking about everything from their music to personal experiences. "The wildest thing I ever did was get caught in Toronto on the Mayor's lawn three times with my ex-fiancée!" Knull admitted. This open and care-free attitude seems to carry on throughout the band, while Ballash speaks about the recording of their second disc, *Pull*.

The band did the record with the aid of Mo Marshal of Alberta Woodbend Studios, who, despite a lack of experience with punk rock, was open to Smak!'s ideas and innovations. They are also eager to talk about the transition from their first album *Kingsize* (April, 1998) and *Pull*. The addition of Hall to the band has transformed the writing to a duet, while previously Ballash had done it on his own. Ideas are melded together to create an eclectic sound, from a group that refuses to limit themselves to any one thing. This diversity is displayed through their music and the array of personalities within the band. From Ballash and his spiked Mohawk, to Arthurson's pressed khakis, to Knull's

philosophical insights, a wide range of interests and ideas are represented.

With a slew of achievements under their belt, such as a tour of the Western US, opening for bands like SNFU and Chixdiggitt, headlining Edmonton's Punkfest 99 and being used in the Japanese Burton Snowboard Team video, Smak! is ready with enthusiasm for the CD release party on September 23 at the Rev. The CD will be available at most record stores in Edmonton on the same date. "The live show is what you have to see!" boasts Ballash, "The CD doesn't do us justice. The biggest high is from being on-stage. I can't imagine anything better."

What should you expect from Saturday's show? How about a completely down-to-earth, humble and serious band, that is fun and laid back at the same time. Smak! promises to be filled with energy and fun while being completely interactive with their audience. Smak! hasn't any of the rock-star attitude, because, "after all, we're not assholes, we're nice guys!"

## Happy with Texas

**Happy, Texas**  
Starring Jeremy Northam, Steve Zahn,  
Ally Walker, Illeana Douglas and  
William H. Macey  
Directed by Illsley  
Alliance Atlantis Films

Ian Mulder

ARTS & ENTERTAINMENT STAFF

First things first. Have you ever seen a film with William H. Macey that isn't at least pretty good? Well, I haven't. You can't go wrong with the guy, he consistently acts in quirky, interesting films, and even though this is a pretty commercial endeavor, *Happy, Texas* falls into the same category.

Without giving it all away, the story line: Two crooks played by Steve Zahn and Jeremy Northam accidentally escape from a Texas chain-gang. They find their way to a town where they end up stealing an RV

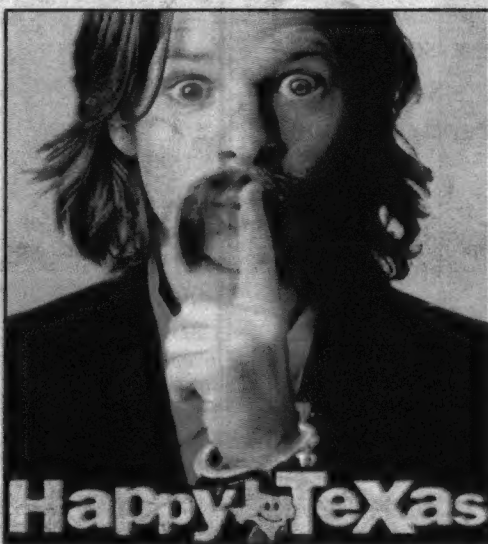
owned by a gay couple who are famous producers. Producers of beauty pageants for pre-teenage girls, that is. In a bid to collect insurance money, they decide to wait a couple of weeks before calling the police. As such, the crooks get away free but run out of gas just outside of Happy, Texas, where coincidentally the 'pageant men' were headed to put on the Little Miss Squeeze Pageant Show. As you can imagine, mistaken identity occurs, the crooks are cast into the role of gay pageant producers, 'Dave'

and 'Steve.' What ensues is hilarious: Steve begins training a bunch of ten-year-old girls

to dance and sing and act, things he cannot do to save his life. Meanwhile, 'Dave' falls in love with the banker, a woman named Joe, though he cannot manifest his love because 1) he is supposed to be gay and 2) He and 'Steve' want to rob the bank at the end of the week, on pageant day. At some point during the week, the local sheriff, Chappy (played by Macey) falls in love with

Things get really complicated when 'Dave' and Chappy head to a Dallas gay country bar. Finally, with the climax, all hell breaks loose and truth is revealed. And so it goes...

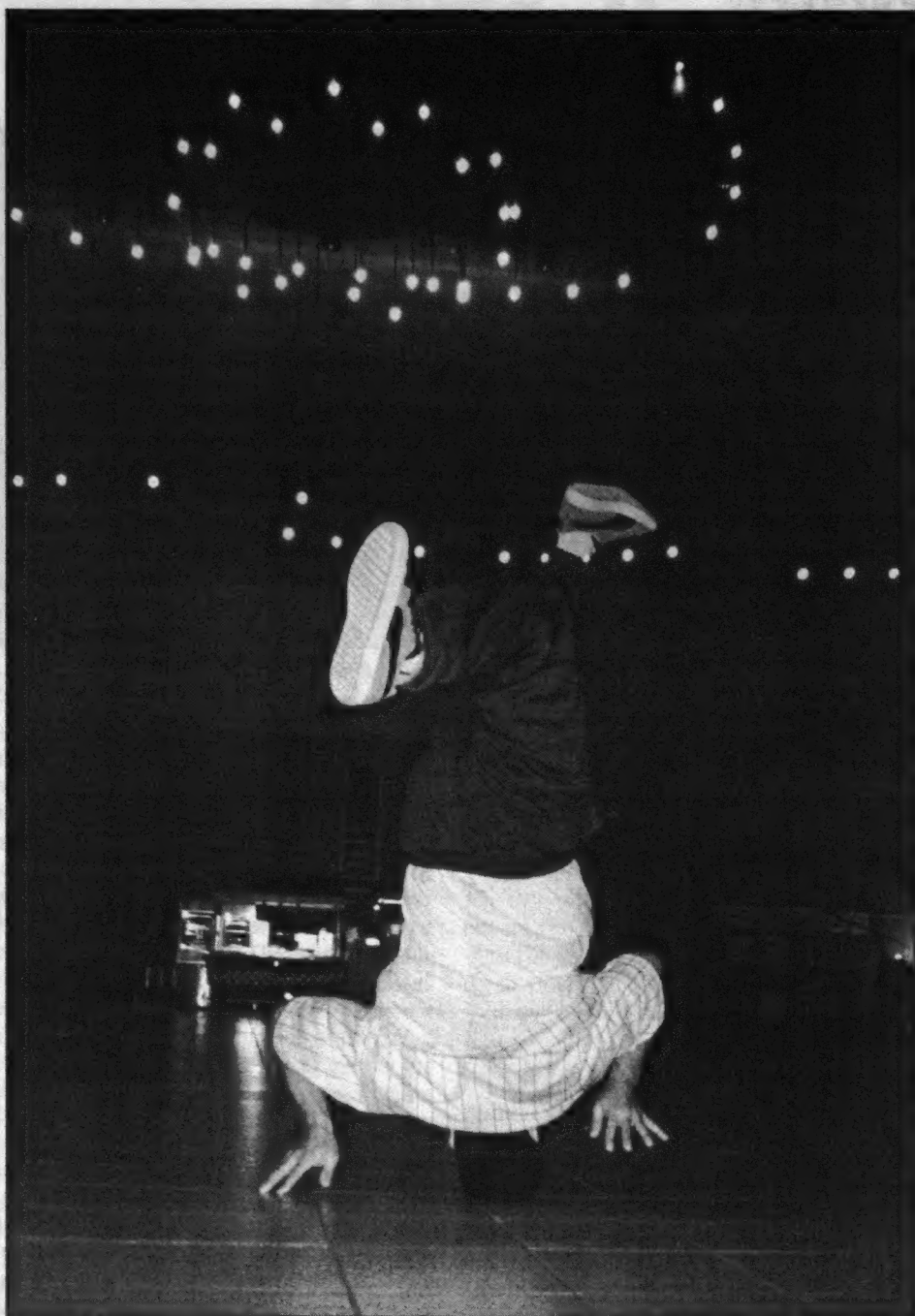
It's a funny story filled with the unexpected: good guy criminals, gay characters in a famously red-neck state, a female banker, and so on. The film exploits certain stereotypes, but in doing so, also shatters them, too: the gay sheriff is not characteristically gay, he's a strong, though kind-hearted, Texas lawman. I wouldn't say that this film offers deep insight into anything in particular. It plays with you a little, but it is light-hearted, for the most part. In fact, it seems to me to be along the line of Shakespearean comedy, like in *The Merchant of Venice*, everything is torn apart and later reconciled, though in the end of *Happy Texas*, things aren't quite reconciled the way you would expect. It's hard to criticize the film. It does what it sets out to do, and keeps you laughing through a couple of hours at the cinema. It's worth the eight bucks.



Happy, Texas

'Dave' and explains his passion to him.





Break-dancers were one of the many attractions at Freestyle, a day long event showcasing DJs, skateboarding, rave fashion and much more.

Andru McCracken / THE GATEWAY

## All-star band puts on unpredictable and memorable show

**Blackie and the Rodeo Kings**  
Arden Theatre  
15 October

Steve Lillebuen  
ARTS & ENTERTAINMENT STAFF

One thing that's great about Blackie and the Rodeo Kings is that you never know what to expect during a live show. They are a solid group who have mastered their guitars and can throw in a few great laughs to lighten the mood. Despite the less-than-ideal location of the Arden Theatre, the band put on a good show varied with a collection of blues-roots music written by many musicians.

The band consists of an all-star lineup of Canadian musicians: Colin Linden, guitarist extraordinaire, is considered one of the best in blues music, Tom Wilson, who you might remember from his collaborations with Junkhouse, treble charger, Hayden, and, of course, Stephen Fearing, who is firmly established as one of Canada's most gifted singer/songwriters and guitarists. Unfortunately, Willie Bennett was absent from the show, and his harmonica mastery was greatly missed.

The first set ended with a riff from The Hip's "Little Bones" and set a mood of fun and games among a group of pros. They told stories between songs, many of them funny, many of them having no point at all. They flaunted their personality to the audience, holding back nothing and telling stories that

made them look like your average guys, rather than music legends. It was great to see that connection between audience and musician beyond the songs.

During their most recent single "Lovers of Kings," their bus driver pranced across the stage in a pink tutu. It was surprising to the audience and very surprising for the band. After the song Tom Wilson calmly stated "That's our bus driver Kevin. What a crazy guy," as if it really didn't matter.

With all three of them playing guitar, I thought I would hear a wall of guitar noise and nothing else. Needless to say, I was pleasantly surprised by their interesting arrangements of songs and the differences between each one. Colin Linden changed guitars almost every song, which varied the sound quite a bit, as he usually took the solos. The second set was laid back as they all sat down, and there were candles all around them. It was a really comfortable atmosphere. A few of their songs were a little too country for my tastes, but they balanced the set with something for everyone.

They have reached the status of rock legends, but it certainly hasn't gone to their heads. It was refreshing to see that they mingled with the crowd after the show, which is something that is becoming taboo in the current music scene. I'm not a really huge Blackie fan but I felt right at home despite the age gap between me and the rest of the audience. If you didn't manage to get yourself to the Arden last Friday you missed a good show. Hopefully they'll be back, and with more stories.



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**THIS FALL ONLY:** To ensure that students have had an opportunity to review their account status before their registrations are cancelled, this fall only the cancellation process will be delayed until the week after the billing statements are mailed.

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1st Floor Administration Building

Student Receivables  
Financial Services  
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## Alberta hockey squad splits weekend series against Pronghorns



A Golden Bear gets a mouthful of ice courtesy the Lethbridge Pronghorns.

Jason McCrank / THE GATEWAY

Keith Justik

SPORTS STAFF

Coach Rob Daum says that one of two things usually occurs in a home opener: either the home team will come out flying or be tentative and flat.

It was apparent during the first period Friday night that the Bears' style of play would be the latter. Falling behind early, it was clear the Bears had a lot of work ahead of them if they wanted to intimidate the veteran-laden Lethbridge squad.

The Bears picked it up considerably in the second frame and took the play to the Pronghorns. The first star of the game, Lethbridge goaltender John Floyde, shut the door on the Bears for the second time this year (Floyde stopped 49 of 50 shots in their exhibition meeting).

Despite the effort, the Bears still trailed 2-1 after the second. The lone Bear goal of the period came on the powerplay when first-year forward Kris Knoblauch notched his first of three goals on the weekend.

As the butterflies left the building and the Bears' play improved, they were still unable to keep any sustained pressure on the Pronghorns. Several factors contributed to this. First, as coach Rob Daum noted, "sometimes a team will not be consistent this time of the year and that's to be expected." Captain Ryan Marsh added that the team was "hesitant and sluggish at times ... we took control halfway through, but it seemed to be too little too late."

After Lethbridge added an empty-net goal to make it 3-1, Dave Myson accepted a pass from Mike Garrow and the Bears were again within a goal. Unfortunately, there were only twelve seconds remaining. Barring a miracle goal, it was

evident that a better effort would be required Saturday.

After the unveiling of last year's championship banner, there was a different air of expectancy in the rink Saturday night. Would the Bears begin the season with a 0-2 record? For several shifts in the first, it looked like a repeat performance of the tentative style of play would again emerge. The score was tied at three before the second ended. As much as the Bears allowed Lethbridge back in the game, credit has to be given to the Pronghorns who refused to go away.

Twice more the Bears would go ahead by a goal, but two costly mistakes allowed Lethbridge to come back and tie the game, ending regulation tied at five.

An untimely penalty taken by Lethbridge in the overtime period paved the way for Alberta's special teams—easily the best part of the Bears' play all weekend—to escape with the win. Knoblauch scored his second of the game with 1:43 remaining in the extra period, much to the relief of the fans and the home team.

It was not a pretty win, not even a good win.

"We squandered four different leads and expect a lot more from the team," noted Daum. "[The Bears] weren't very good and failed to compete the way [the team] has to."

Fourth-year veteran Chad Gans summed up the game by saying that "the team lacked some motivation and killer instinct."

But to place things in perspective, the Bears showed character and perseverance in light of the poor play and found a way to win. The Bears will build on this and iron out the kinks when the University of Calgary makes the trek up Highway 2 this Friday for the first of a home and home series.

## Bears volleyball defeats UCLA

CONTINUED FROM PAGE 1

It was during that game that Canada solidified a 43-37 point win over the United States of America. Soon after, Calgary was declared the winning team of the tournament.

"This was actually our first time playing in a [formal] game," Penn State starter Josh Briggs told me of their Thursday match against the Bears. Briggs also mentioned that they don't play the rally point system in the USA, so it is no surprise that the Bears came out of Thursday's game with a three to two set win. It almost makes one think that they should have done better.

Penn made a handful of errors, especially with their serves and net play, and, according to Bears coach Terry Danyluk, that was lucky for the Bears who were "all over the map."

We essentially saw an experienced team play against an inexperienced one. Penn State's coach Mark Pavlik referred to the entire match as a "grind" with both teams using their talents inefficiently. In the words of Danyluk, "we proba-

bly played well for one out of five games."

On Friday it seemed as if the Bears had gotten the hint and stepped up their game a bit. The first set let the fans bask in a 25-15 point clobbering of Loyola, but the rest of the match was characterized by an inability to follow through with a win.

The most glaring example was the fourth game. Although a genuine crowd-pleaser, the 39-37 point loss could have been averted. At least seven attacking mistakes in the last minutes of play for that and the other two sets let Loyola claim the lead.

"It's tough when you're that close," stated Bears' power Scott Emslie as he explained that there is no room for mistakes in rally point and that a simple missed serve can mean a missed game.

On Saturday, Bears fans saw both sides of the coin: a horrid loss and a wonderful win. Danyluk rested three of his starters in the afternoon game, allowing for a team learning experience and a nasty loss at the hands of Pepperdine. We were unhappily treated to a

lack of Bears communication and timing. But I would be amiss not to allow an explanation from the coach.

"With the season starting in just a week, it wouldn't be smart to force [the starters] to play four full games," said the coach. It was also noticeable that Danyluk was saving his key players for the game ahead against UCLA.

"Their defense was just awesome compared to ours," said a UCLA player on his way to the locker room. The game was characterized by powerful attacks and blocking on the side of the Bears. A noticeably rattled Bruins lineup struggled to keep their plays together, winning one set, but it was the Bears who "stayed at a high level all the time," according to Bear setter Colin Stephenson.

It's my conspiratorial side to see that the team had been saving up all tournament to show just what they could do. Stephenson agreed that there may have been a bit of "strategic planning" involved. Either way, it let us see the real Bears in action and let the CIAU take home the big crystal trophy.

## Football Bears back in business

Weekend victory re-ignites playoff hopes

Barrie Tanner

SPORTS EDITOR

When the Golden Bears took on the Calgary Dinos last weekend, they were in a position to use all our favorite clichés. They had their backs to the wall and had to give it 100 per cent, or face playoff rejection for the rest of the year.

The Bears won the weekend match with a 32-23 victory, but it was only the start in the string of victories needed for the Bears to earn themselves a playoff berth.

"We played tough for the full 60 minutes instead of the first 15 or 20," said Golden Bear Darcy Parasynchuk, most recent recipient of CIAU Athlete of the Week for his recent performance on the field. "All the guys played to win ... and that's what you need to win."

But there was ample preparation for the performance, as Bears star quarterback Blair Zahara professed.

"The attitude [in the locker room before the game] was intense," claimed Zahara. "We were definitely ready to play when the time

came."

But as always, there were parts of the game the team could have improved.

"There were a lot of turnovers," admitted Zahara. "But we still came out with the win ... [and that's] the main thing."

As for the team's best attribute for the weekend, answers varied from a tight defense to a penetrating offense. But Bear Ryan Schulha looked beyond specific tactical maneuvers to a more strategic outlook.

PLEASE SEE "VICTORY" ON PAGE 12



A Golden Bear blocker dives for the Dino field goal.

Adam Rankin / THE GATEWAY



# Athletes in Action comes to campus

Barrie Tanner  
SPORTS EDITOR

Athletes and coaches at all level of sports often neglect the spiritual aspect of their lives in favor of their demanding schedules and time-consuming sporting activities. Athletes in Action believes it has the answer to their prayers.

Athletes in Action (AIA) is a non-profit organization "dedicated to developing the spiritual life" of athletes. Founded by nine CFL athletes, the organization has spread Canada-wide with over 40 full-time staff and a host of eager volunteers.

AIA's presence at the University of Alberta is also growing, with about 20 athletes currently in their ranks. I caught up to two such athletes last week.

Blair St. Martin is part of the Golden Bears hockey team, but has been sidelined this season because of an injury. He made the most of his first year, however, helping the Bears to the national championship and was a Rookie of the Year nominee. St. Martin was always one of the fan favorites, characterized by his thundering hits and solid

defensive style. Confidence has always been a factor in his successes on the ice, as his WHL team's penalty leader, as a Golden Bear, and as a leader in his community. But something was missing and St. Martin found it when he joined AIA.

"Athletes in Action gives me the opportunity to get together with other athletes who are at the same point in their lives," said St. Martin. "It allows us to share our faiths [in an open forum]."

St. Martin's view of sports and his goals have also been altered.

"I was playing for the wrong reasons," claimed St. Martin. "I was more motivated by getting that pat on the back, being in the spotlight ... and if it didn't happen, I would be discouraged."

"It was a very selfish view," continued St. Martin.

Another athlete new to campus, but not to sport, is Susan Humphreys, an Olympian who placed ninth in the world in 1994, is a five-time national medalist and the 1997 Canadian figure skating champion.

Athletes come from a variety of backgrounds and, as an Olympian, Humphreys had a unique set of

personal tests.

"When I went to the Olympics in '94, I reached the highest level I thought I could reach," said Humphreys. "But I still thought I was missing something."

For Humphreys, another positive aspect of AIA is that it offers members the opportunity to share their experiences with like-minded athletes.

"We're not here to judge anybody," reassured Humphreys. "[Regardless of religion] or commitment to [Christianity], I'm open to talk to anyone or answer anyone's questions."

Travis Tate is a staff member with AIA. Having graduated from Mount Allison University, Tate was an All-Canadian football player who made the CIAU First-Team All-Canadian two years in a row. Now, Tate is dedicating his time to what he believes is the best cause.

"I aim to seek truth and not to settle for what the athletic world says is success," said Tate. "Just gaining fame and being served is not enough ... AIA is about serving each other."

And for many athletes on campuses around the country, AIA provides a different perspective on



AIA members (l to r) Travis Tate, Susan Humphreys and Blair St. Martin.

Sarah Haddow / THE GATEWAY

how to view the world.

"AIA helps me deal with the unique pressures an athlete faces at the Varsity level and above," commented St. Martin.

For those trying to achieve levels of excellence, be it at the university or world level, these athletes have some words of advice.

"All too often there will be other

influences that will deter someone ... they'll say [that person is] too small or not good enough," said St. Martin. "Just go for it despite what anybody says ... do what you love to do."

"Whatever it is you're passionate about, believe in it 100 per cent," added Humphreys. "Don't sell yourself short of your dreams."



Members of the University of Alberta swim team were in fine form for their Intersquad meet at the Kinsmen Centre pool last Thursday. The meet kicked off the U of A squad's competitive season—one that they hope will be prosperous and successful.

Cl. Couldwell / THE GATEWAY

## Bears looking ahead after victory

CONTINUED FROM PAGE 1

"We were in a tight spot and we did what we had to do to win the football game," said the third year fullback. "That's basically it."

Another bonus for the Bears was their ability to change up their attack.

"It's nice to get our running game back," said Schulha. "With Blair [Zahara] playing the way he has, we haven't needed to run a lot ... [but it's] nice to come out with a more balanced game."

And a more balanced game for the Bears makes it all the harder for the Dinos to react to Golden Bear pressure, resulting in the much-needed Bear victory.

But for now, the Bears aren't looking back to last weekend, but gaze ahead to the next matchup on their schedule, or, as they see it, their next victim. UBC will be stepping into the den of hungry Bears next weekend in a game where the stakes guarantee an afternoon of good football.

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Thursday, November 25 at 5:00 p.m.  
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## HAPPY BOB KNOWS

**U of A Film Zone presents** Gory Movie Nite - "Dead - Alive" on Thursday, October 28 at 7:00 pm. The cost is \$2.00 for general public, \$1.00 for Film Zone members charge for admission. The location is Education North 2-115. Halloween screening of the most gory movie of all time. Also costume contest, popcorn, and refreshments, for more info contact Greg Dang at 970-0525.

**Department of Philosophy presents** Philosophy Colloquium on Friday, October 22 at 3:30 pm. There is no charge for admission. The location is Humanities Centre 4-29. Oliver Schulte speaking on "Conservation Law and Hidden Particles: A Case Study in the Problem of Induction."

**Department of Chemical and Materials Engineering presents** a seminar on "Flow Fields Within Stirred Tanks and Their Application to Solid Suspension" on Thursday, October 28 at 3:30 pm. There is no charge for admission. The location is Room 343, Chemical & Materials Engineering Building. Kevin Bittorf is speaking. Refreshments will be served at 3:10 pm in room 343, for more info contact Diane Reckhow at [diane.reckhow@ualberta.ca](mailto:diane.reckhow@ualberta.ca)

**Centre for Health and Promotion Studies presents**

"Adolescent Stress and Coping: A Qualitative Study" on Tuesday, October 19 at 4:30 to 5:30 pm. There is no charge for admission. The location is Tory Breezeaway - 2 (TBW-2). Jocelyn Edey is speaking, for more info contact Linda Vaudan at 492-4039.

**Biological Sciences Department presents** an Ecological Seminar on Friday, October 22 at 12:00 pm. There is no charge for admission. The location is M-137 Biological Sciences Building. Jocelyn Hudon, Curator of Ornithology from the Alberta Provincial Museum is speaking on: "Deciphering Phenotypic Variation: Examples of Woodpeckers and Tanagers."

**HBK is a service provided for Registered Student Groups and University Departments ONLY.** HBK is only printed in the Tuesday editions of The Gateway each week. HBK does not publish events that are weekly, on-going, or not open to the public. Incomplete forms will not be submitted. Submissions will print for only issue only. Entry deadline is 3:00 pm Fridays (submit your entry on the Friday before the issue you wish it to appear in). Submit to Information Registries (030-A, Lower level SUB) or at any Information Desk.

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### Personals

**DOWN UNDER.** Edmonton's Gay & Bisexual Men's Bathhouse. 12224 Jasper Ave. 482-7960. Student Mondays \$4 off, 4pm-12am. Call for daily specials.

\$\$\$ Canadian Federation of University Women, Edmonton. FEMALE STUDENT BURSARIES. Deadline October 22, 1999. Applications at Student Financial Aid, Room 2-700 SUB.

### Three Lines For A Toonie (\$1 of which goes to the Food Bank)

To Kendra the Dental Hygienist: you get an S+ in my books.

ooohhhhhh lord. me= UAAAAAAAAHHHHHHH- HHHHHHHHHHHH...and gin-winters

Attention profs: please do not schedule midterms the morning after Halloween. Some of us have intensely hip parties to attend.

Thanks, Mark. Freewheels are good. You guys give me free stuff. Free stuff makes me happy.

# FUNDING opportunity

- The Office of the Dean of Students is accepting applications from University of Alberta students and campus groups, for the **Student Opportunity Assistance program (SOA).**

To be considered for funding assistance, you must:

- be enrolled as a student at the University of Alberta or be a University of Alberta Student Group or recognized campus organization;
- be participating in an extra-curricular event that is not directly related to the completion of your degree;
- submit a completed SOA application package along with a summary budget for the event project prior to the competition deadline.

SOA applications may be obtained from the Office of the Dean of Students (2-800 SUB).

Application deadline is 4 p.m. on Friday October 29, 1999.

SOA is an initiative of the Office of the Dean of Students and the Offices of the President and Vice-Presidents of



student opportunity assistance



### Environmental Research and Studies Centre Seminar Series

Thursday October 21, 1999  
4:30 P.M.

Students' Union Building, Alumni Room

**Dr. Colin L. Soskolne,**  
Professor of Epidemiology  
Department of Public Health Sciences

- Led the production of the WHO discussion document entitled "Global Ecological Integrity and 'Sustainable Development': Cornerstones of Public Health"
- Recipient of the Distinguished Service Award from the International Society for Environmental Epidemiology

### Toward Measuring Whether Ecological Disintegrity Impacts Human Health

- What is the relationship between human health and ecological integrity?
- Is there evidence that the conversion of natural areas to human use will improve health?
- Is deforestation linked to worsening health?

Join Dr. Colin Soskolne to learn more about his just completed sabbatical year as a Visiting Scientist with the World Health Organization's European Centre for Environment and Health in Rome; his on-going relationship with the WHO also will be discussed.



Environmental  
Research and  
Studies Centre

### Free Admission

Refreshments to follow

Contact: Beverly Levis @ [ualberta.ca](mailto:ualberta.ca)  
<http://www.ualberta.ca/ERSC>  
Tel: 492 5825

This event is made possible by funding from TransAlta.

*They're baaaaack...*

# MIDTERMS

*Not the 80's.*

Get ready with old exams  
for \$1.00 each  
from the Exam Registry.

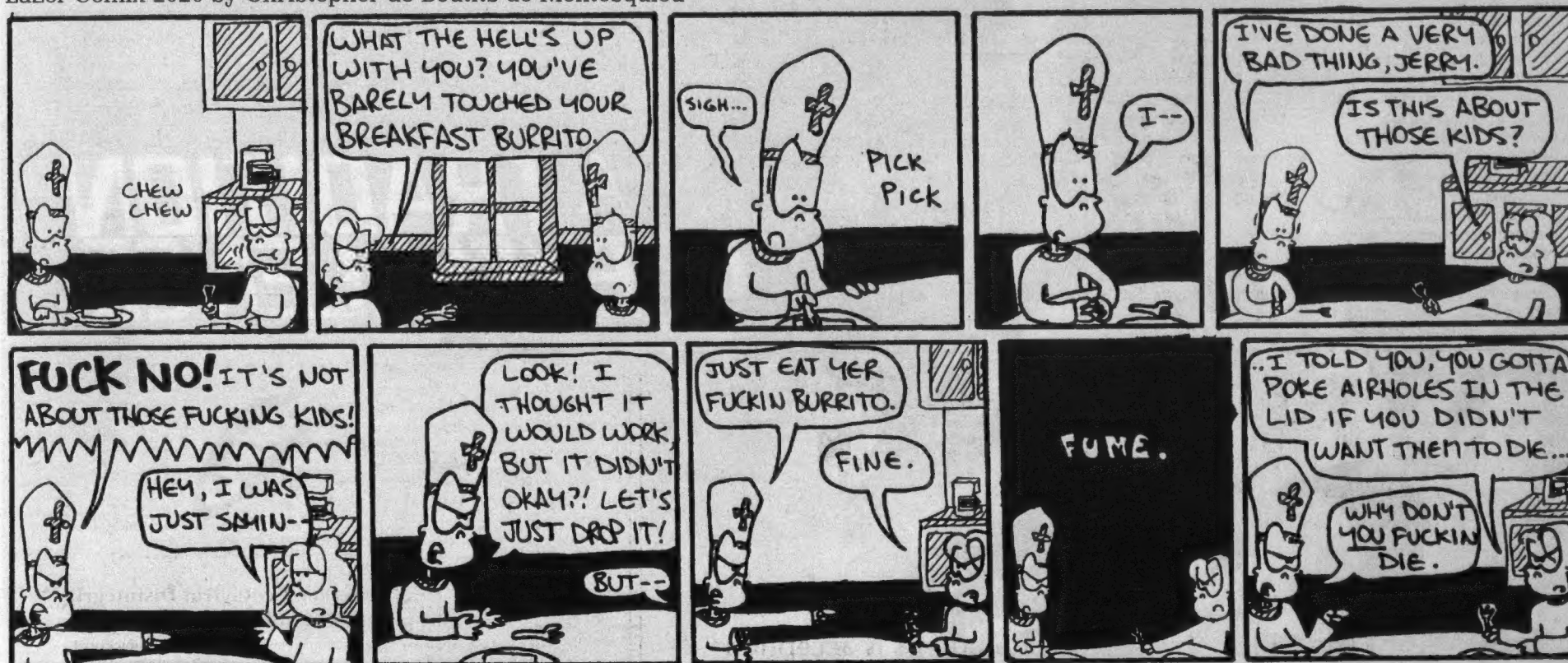
The Information Registries is located  
in the basement of SUB  
Please allow for 24 hour processing time



The Turtles by Michael Winters



Lazer Comix 2020 by Christopher de Boutits de Montesquieu



Cigarro & Cerveja by Tony Esteves



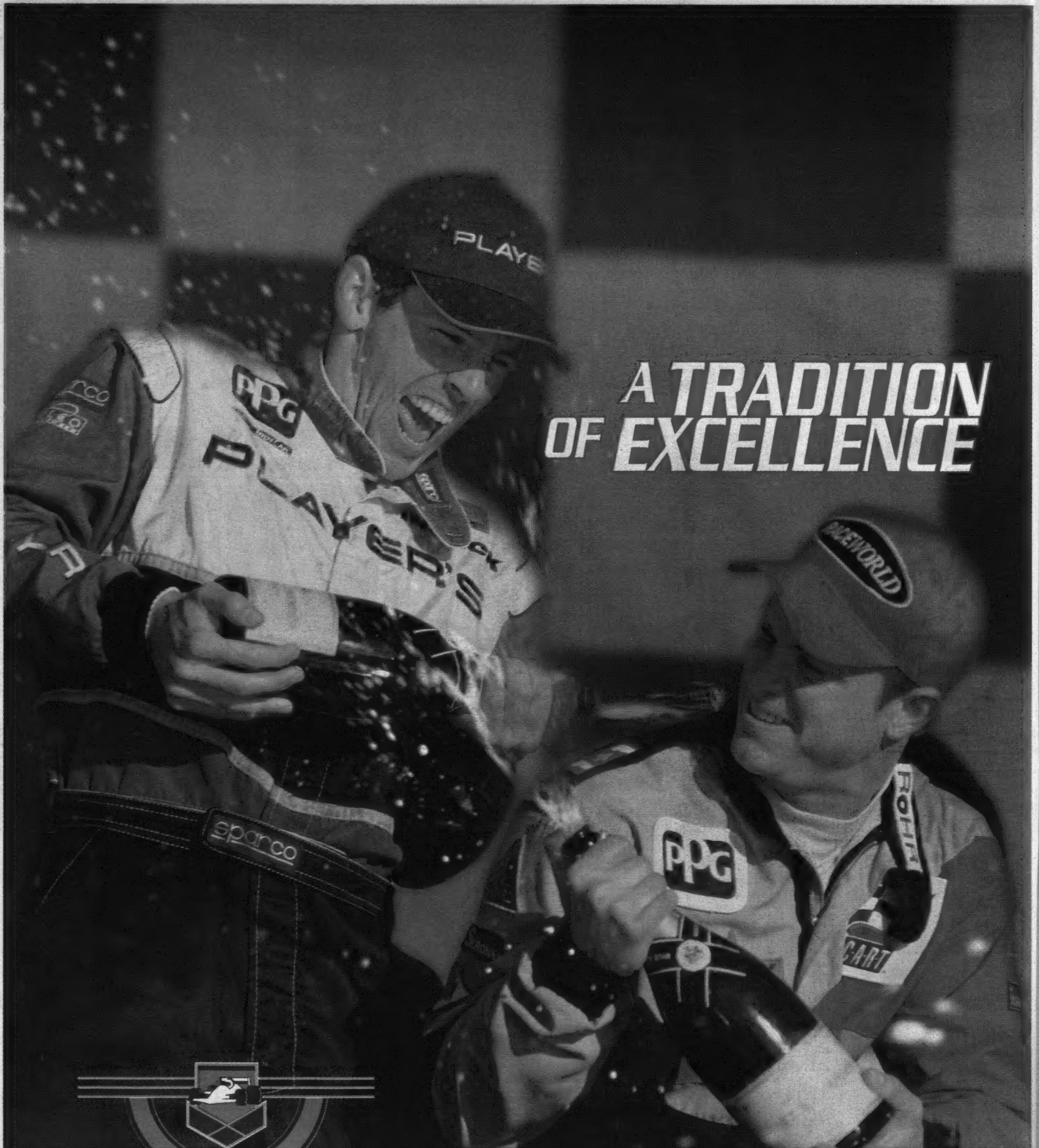
Campus Crusaders by Rod Szarka



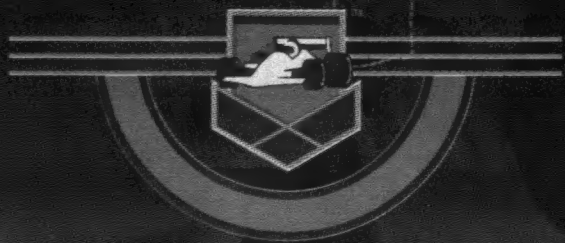
Out at Last by MN Brown







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# PLAYER'S RACING

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